

Louis Spohr

Jubilate Deo

Offertorium

per Soprano solo, Coro (SATB)

2 Oboi, 2 Corni, 2 Trombe

Violino solo, 2 Violini, Vi

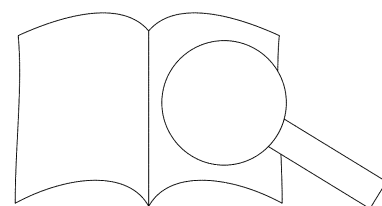
Voloncello e Contrab

Erstausgabe / Fir

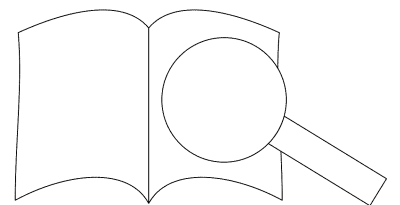
herausgegeben

Rudolf

Partitur / Full score



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Preface

The cathedral kapellmeister in Breslau, J. I. Schnabel, in office from 1805–1831, provided an orchestra for accompaniment and himself acted as conductor when L. Spohr (1784–1859) made his first concert appearance in Breslau in 1809. Spohr gave three concerts: 18th November, 2nd December and 9th December.¹ This kind assistance was gratefully acknowledged by the virtuoso violinist in his autobiography; among other things he writes: *Der erfahrene Dirigent widmete meinen Compositionen eine besondere Teilnahme, die er bald auch auf den Componisten übertrug und die von diesem auf das herzlichste erwidert wurde. Wir gewannen uns sehr lieb und blieben bis zu Schnabel's frühem Tode in freundschaftlicher Verbindung.* ("The experienced conductor dedicated a special attention to my compositions, which soon turned to the composer himself and which was returned most warmly by the latter. We grew very fond of each other and remained friends until Schnabel's early death.")²

Spohr set out from Vienna on 8th March for his concert tour in 1815 and played twice in Breslau after an appearance in Briinn; on 4th and 12th April.³ Spohr does not mention whether Schnabel again supplied the orchestra and conducted, but he relates: *Auch schrieb ich auf Wunsch meines Freundes, des Domkapellmeisters Schnabel, ein Offertorium für eine Solosopranstimme und Chor mit obligater Violine und Orchester, welches, wie das Verzeichnis meiner Compositionen besagt, am 16. April im Dom aufgeführt wurde, und bei welchem ich die Violinpartie übernahm. Da ich die Originalpartitur dort hinterließ und sie seit jener Zeit nie wiedergesehen habe, so vermag ich nicht zu sagen, ob die Komposition Wert hat. Wahrscheinlich befindet sie sich noch in der Bibliothek des Domes.* ("I also wrote, at the request of my friend, the cathedral kapellmeister Schnabel, an Offertory for soprano solo and choir, with violin obbligato and orchestra which, as indicated in the list of my compositions, was performed on 16th April in the cathedral, when I took the violin part. As I left the original score there and have not seen it since, I am not able to say if the composition is of any value. It is probably found in the cathedral library.")⁴

In 1815 the Sunday Jubilate (3rd Sunday after Pentecost) fell on 16th April. One supposes that Spohr and Schnabel had corresponded concerning the probable date for performing together; that Schnabel had suggested the use of the words of the introit

66 verses one and two, for his "Offertory." Such free offertories had been customary since the 17th century;⁵ if the words originated from the Psalter, even the most strict liturgists could not object. Spohr gave the words of the introit antiphon only to the soprano solo; he had the choir sing the "Alleluja" introduced at the end of each idea in the text. The words and formal structure of the composition were therefore determined by the day of the first performance.

A boy soloist may have sung the soprano part in this first performance, for the Breslau cathedral choir consisted exclusively of male voices until 1945. The setting for strings, 2 oboes, 2 horns, 2 trumpets, timpani and organ corresponded with the Breslau cathedral festival orchestra of those days.⁶ The composition is shaped as a formal sonata without development (with a five-bar bridge passage). The "passus duriusculus" (chromatic fourth) used in bars 36–39 and 102–105 is set more emphatically in Spohr's 10-part mass of 1821.⁷ This mass "Jubilate Deo" comprise Spohr's completed compositions with Latin texts.

The composition was preserved in the Archiv in Breslau, though without the parts, dated 1846, is to be the Cistercian church could have been handed to the cathedral chorale (8th July 1815), who taught a local girl. The former Jesuit Benedictine back to having

of p. score, from the end of the 19th century in the Gesamthochschul-Bibliothek organist, Carl Rundnagel (born 1815, died 1892), appears to have made the since at the end there is the note: *Ab-nem Exemplar des verstorbenen Kantors Riedau bei Raab in Oberösterreich, Sommer 1892.* And in pencil at the bottom of the title page: *Der Kammermusicus und Hoforganist a.D. Herr Carl Rundnagel behält sich das Recht der Bearbeitung und Veröffentlichung vor. Kassel am 13.4.04.* ("The retired chamber musician and court organist Mr. Carl Rundnagel reserves the right of arrangement and performance. Kassel, 13.4.04.")

¹ The original score had already disappeared by 1900, as C. Rundnagel noted in the score mentioned below. Regarding the place of composition, Rundnagel remarks on the copy of the score's title page: *comp. jedenfalls in Wien* ("composed surely in Vienna").

² H. Grotefend: *Taschenbuch* (Kassel 1971).

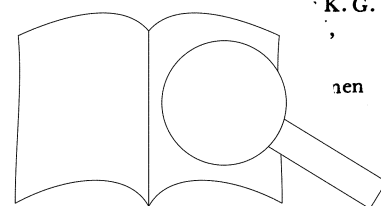
³ H. Beck: "Die Musik Fellerer (ed.): *Geschichte der Musik in Kassel* 1976, p. 186

⁴ R. Walter: *Die Breslauer Musik* 1981, passim.

⁵ New edition, Altötting 1971.

⁶ Besides the organ part written out in B. Tl. J. Chr. B. Müller and

⁷ Lying southwest of Linz on the Danube.



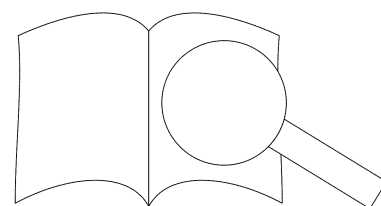
The first printed version which we present here has been made under careful comparison of the Breslau parts and the Kassel material. The Breslau parts — as already mentioned — served in the first performance when Spohr himself took part. There are small divergencies in the articulation for the solo violin, in the dynamic markings for the crescendo places and in the text underlay of the soprano solo part. The articulation of the solo violin in the Breslau material is assimilated where notated differently in parallel places. Slight alterations, such as removing the unison parallels between the alto and the tenor in bar 101, have been mentioned in the footnotes.¹⁰ The Breslau organ part represents an intermediate stage between continuo and a completed part for organ. The Kassel organ part is notated as an unfigured continuo. The realisation of the figuration is to be understood as the editor's suggestion.

My thanks are extended to the Erzbischöfliches Archiv in Breslau and the Gesamthochschul-Bibliothek in Kassel for the microfilms and for granting permission to publish.

Stuttgart, September 1981
Rudolf Walter

English translation:
Linda Page

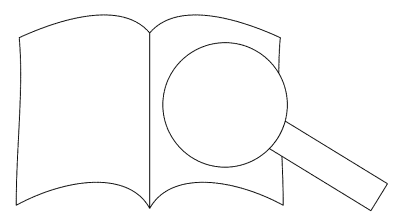
¹⁰ 1. .lls between violin II and viola in bars 47/48 and . , have been left, however. Spohr c musicians from Breslau again in 1838 while taking a cure in Karlsbad, where he played together with the organists A. Hesse and E. Köhler (Autobiography, Vol. II, p. 180 f.).



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...ette: ...material (Carus 27.011/19).
... performance material is available for this work:
...ful. ...Carus 27.011),
...chora. ...ore (Carus 27.011/05),
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Jubilate Deo

Offertorium

Louis Spohr
1784–1859

Allegro

Oboe I, II

Corno I, II

Tromba I, II

Timpani

Violino solo

Violino I

Violino II

Viola

Violoncello,
Contrabbasso

Soprano solo

Ju - bi - la - te De - ra,
Prei - set Gott den Her an - de,

Soprano

pp

Alto

pp

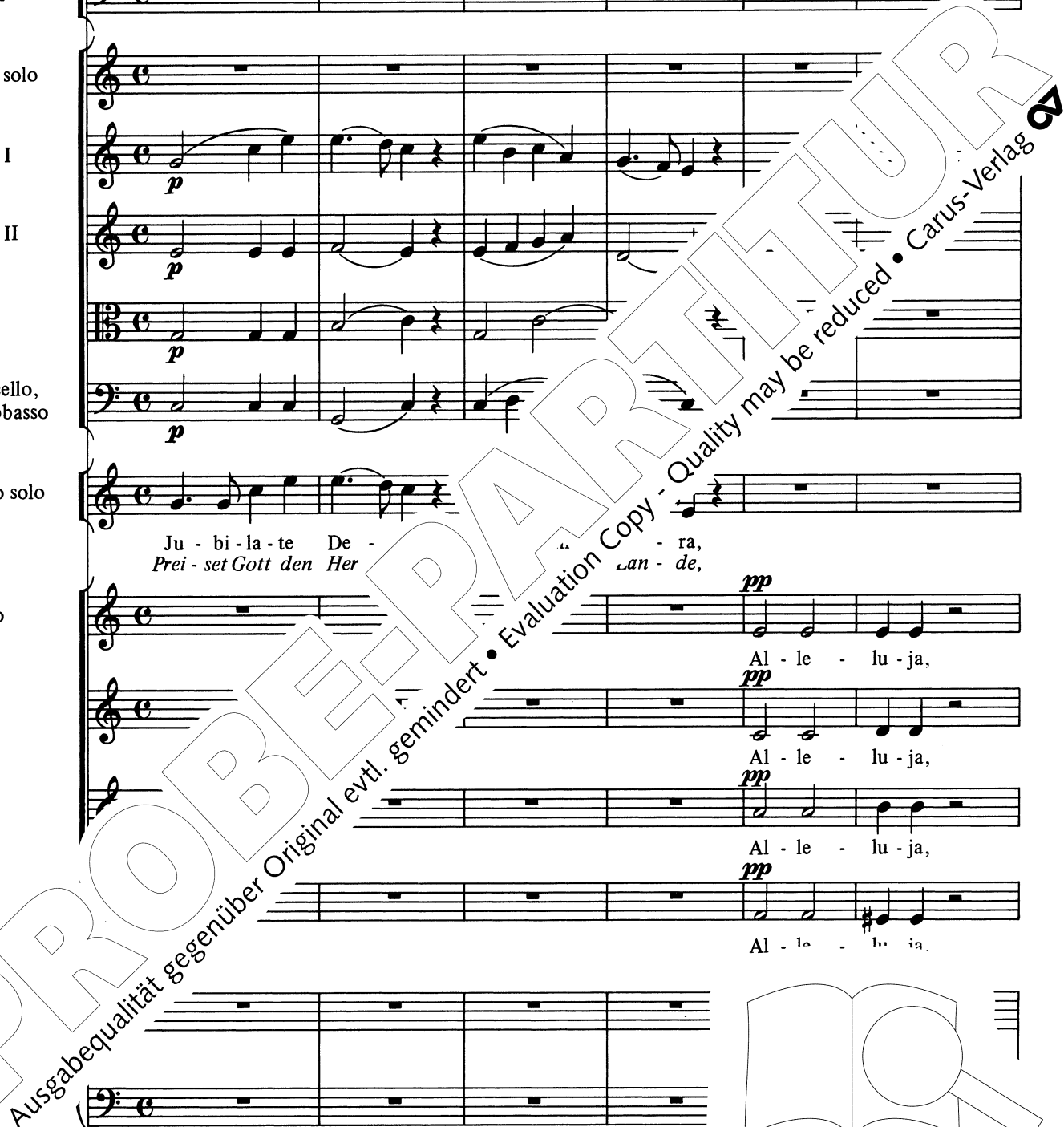
Tenore

pp

Basso

pp

Al - le - lu - ja,
Al - le - lu - ja,
Al - le - lu - ja,
Al - le - lu - ja.



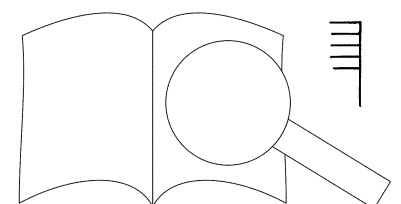
Aufführungsdauer / Duration: ca. 6 min.

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Herausgeber und
Generalbaßbearbeiter:
Rudolf Walter
Deutscher Text: Paul Horn



Musical score for measures 7-10. The piano part (bottom staff) features a rhythmic accompaniment with dynamic markings of *f* (forte) in measures 8, 9, and 10. The violin part (top staff) has a melodic line with some grace notes in measure 10.

Musical score for measures 11-15. Measure 11 is marked 'Solo' for the violin part, which includes triplets and a fermata. The violin part (top staff) has dynamic markings of *p* (piano) in measures 12, 13, and 14. The cello part (bottom staff) is marked 'Vc.' and has dynamic markings of *p* in measures 12, 13, and 14. The bottom-most staff has markings for 'pizz.' (pizzicato) and 'col Basso' (colla Bassa).

Musical score for measure 16, showing a continuation of the piano accompaniment.

Musical score for measure 17, including the vocal line 'al - le - lu'.

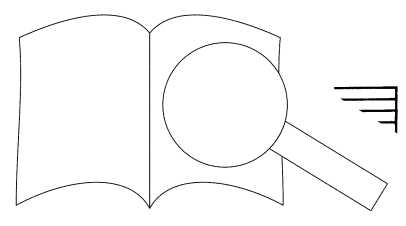
Musical score for measure 18, including the vocal line 'al - le'.

Musical score for measure 19, including the vocal line 'ja,'.

Musical score for measure 20, showing the continuation of the piano accompaniment.

Musical score for measure 21, showing the continuation of the piano accompaniment.

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Tutti

al - - - ja, al - le - - lu - -

al - - - ja, al - le - - lu - -

al - - - lu - - ja, al - le - - lu - -

le - - lu - - ja, al - le - -

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16

Solo

Psal - - - - - mum
Kommt - - - - - mit

ja.

ja.

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di - ci - te
Lob-ge-sang,

no - mi - ni
singt sei-nem

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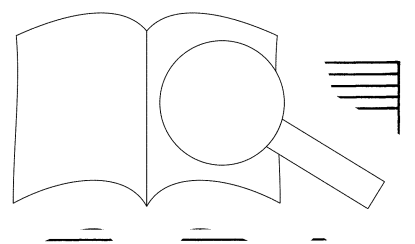
Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

e - jus, d. glo - - ri - am
 Na - men, rühm. im - - mer - dar
 ihn

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.



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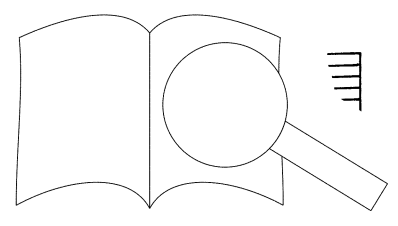
Musical score for the first system, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music consists of sustained chords. A piano (*p*) dynamic marking is present on the first and second staves.

Musical score for the second system, consisting of five staves. The top staff features a complex, flowing melodic line with many sixteenth notes. The other four staves provide accompaniment with rhythmic patterns. A piano (*p*) dynamic marking is present on the second staff.

Musical score for the third system, featuring a vocal line on a single staff with lyrics. The lyrics are: "lau - - - di e psal - - - mum", "laut mit Lo kommt mit". There are fermatas over the words "di" and "psal".

Musical score for the fourth system, consisting of five empty staves, likely representing a section where the music is not transcribed or is a placeholder.

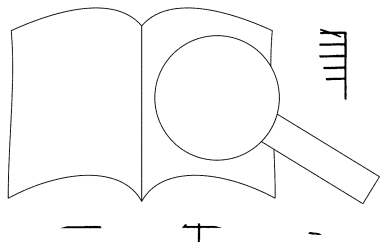
Musical score for the fifth system, featuring a piano accompaniment on two staves. The bottom staff includes figured bass notation: 7, #, 6, 4, 3, 6.



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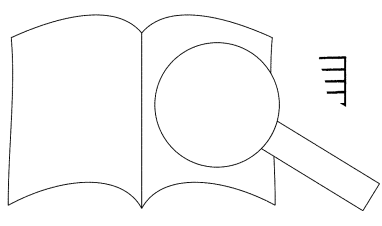
da - - - te glo - - - di e - jus.
 rühmt - - - ihn im - - - mit Lo-ben.

le - - lu - - le - - lu - - ja,
 le - - li - - al - - le - - lu - - ja,
 le - - lu - - al - - le - - lu - - ja,
 ja, al - - le - - lu - -



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De - o, ju - bi - la - te De us ter - ra, o - mnis
 Her - ren, prei - set Gott den Her - le Lan - de, al - le



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ter - ra, psal - mum d: mi - ni e - jus, da - te
 Lan - de, kommt mit Lu sei-nem Na - men, rühmt ihn

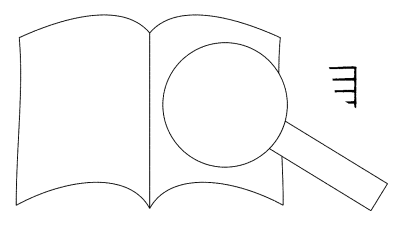
al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja, al - le - lu - ja,
 al - le - lu - ja,

pp

4+ 2 - 6 - 4+ 2 - 6 - 6 5#

glo - ri - am lau - di e te glo - ri -
 im - mer - dar laut mit Lo ihn im - mer -

al - le - lu - ja, al - le - lu -
 al - le - lu - ja, al - le - lu -
 al - le - lu - ja, al - le - lu -
 al - le - lu - ja,



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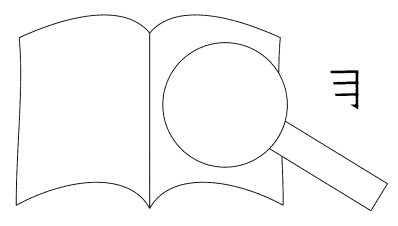
System 1: Four staves of music. The top staff contains a treble clef and a few notes. The second staff contains a bass clef and a few notes. The third and fourth staves are empty.

System 2: Four staves of music. The top staff contains a treble clef and a complex melodic line with many notes and slurs. The second staff contains a bass clef and a few notes. The third and fourth staves are empty.

System 3: Four staves of music. All staves are empty.

System 4: Four staves of music. All staves are empty.

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Ju - e - r - e - n, o, o - mnis ter - ra,
 ei - ren, al - le Lan - de,

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Musical score for measures 74-76, featuring piano accompaniment with a forte (f) dynamic marking.

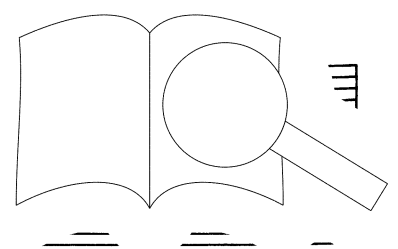
Tutti

Musical score for measures 77-80, featuring piano accompaniment with a forte (f) dynamic marking and a "Tutti" instruction.

Empty musical staff for piano accompaniment.

Al - ja, al - le - lu -
 Al - ja, al - le - lu -
 Al - lu - ja, al - le - lu -
 le - lu - ja, al - le -

Piano accompaniment for the vocal section.



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77

Solo

psal - - - mum
kommt - - - mit

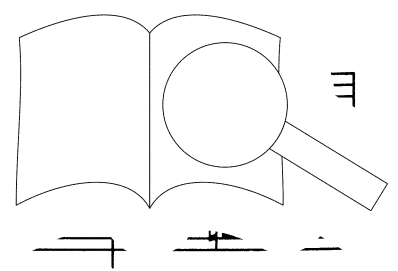
ja,

ja,

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di - ci - te
Lob - ge - sang,

no - - - mi - - ni
singt sei - - - nem



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Musical notation for the first system, consisting of four staves with rests.

Musical notation for the second system, featuring a vocal line with a melodic flourish and piano accompaniment.

e - jus,
Na - men, *kr* di - ci - te
Lob - ge - sang,

Musical notation for the third system, consisting of four staves with rests.

Musical notation for the fourth system, featuring piano accompaniment and a large graphic of an open book.

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90

glo - ri - am la di e - jus.
im - mer - dar lau mit Lo - ben.

ja, al lu - - - ja,

ja, - - - lu - - - ja,

- le - - lu - - - ja,

- - - le - - lu - - -

Solo

93

Ju - bi - la - te
Prei - set Gott den

al - le - lu - ja,
al - le - lu - ja,
al - le - lu - ja,
al - le

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Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a common time signature.

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line features a melodic phrase with a slur. The piano accompaniment provides harmonic support. Dynamics markings include *pp* (pianissimo).

Musical score for the third system, including lyrics. The vocal line is written in a treble clef. The piano accompaniment is in a bass clef. The lyrics are:

de - o, o - mnis - ia - te De - o o - mnis ter - ra,

Her - ren, al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja,

ja, al - le - lu - ja, al -

Musical score for the fourth system, concluding the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment concludes with a cadence. A large watermark 'PROBEPARTITUR' is visible across the page.

Five staves of musical notation, all containing rests.

Five staves of musical notation. The top staff has a melodic line with dynamics *cresc.* and *f*. The middle three staves have piano accompaniment with *cresc.* markings. The bottom staff has a bass line.

Vocal lines with lyrics:

al - le - lu - lu - - - ra, de,

al - lu - - - ja,

al - le - lu - - - ja,

al - lu - - - ja,

u - ja, al - le - lu - -

Two staves of musical notation. The top staff has piano accompaniment with dynamics *cresc.* and *f*. The bottom staff has a bass line. A large graphic of an open book is on the right side.

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Musical score for the first system, consisting of five staves with block chords.

Musical score for the second system, including piano dynamics (*p*, *pp*) and performance instructions for Cb. pizz. and Cb. arco.

psal - mum di - ci - te ni - ni e - jus, da - te
 kommt mit Lob - ge - sang, - sei - nem Na - men, rühmt ihn

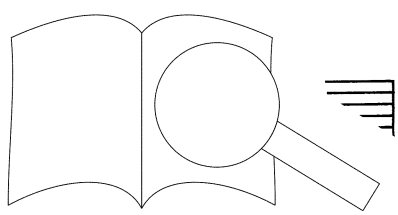
Musical score for the third system, consisting of five staves with block chords.

Musical score for the fourth system, including piano dynamics (*pp*) and a large graphic element.

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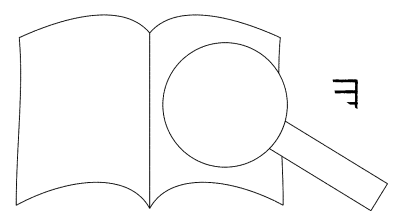


p

arco *pizz.*

da - te glo - ri - am di e - jus,
 rühmt ihn im - mer-dar mit Lo - ben,

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First system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff (treble and bass clefs). The piano part includes a trill in the right hand. Dynamics include *f* (forte).

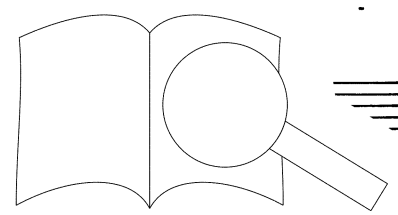
Second system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The piano part includes a section marked *arco*. Dynamics include *f* (forte).


Third system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line includes the lyrics: "da - te glo ar. lau - di e - - -". The piano part includes the lyrics: "rühmt ihn im laut mit Lo - - -". Dynamics include *f* (forte).

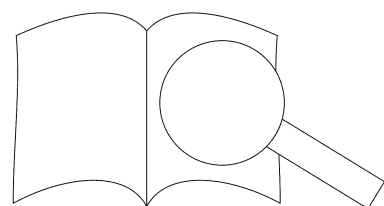
Fourth system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line includes the lyrics: "al - - - le - - - lu - - -". The piano part includes the lyrics: "al - - - le - - - lu - - -". Dynamics include *f* (forte).

Fifth system of musical notation. It features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line includes the lyrics: "al - - - le". The piano part includes the lyrics: "al - - - le". Dynamics include *f* (forte).

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Rheinberger: Messe in A op. 126 (2 Fassungen)	50.126
- Messe in Es „Reginae Sti. Rosarii“ op. 155	50.155
- Messe in g „Sincere in memoriam“ op. 187	50.187
Zimpel: Messa Olevanese	27.034

Männerchor / Male Choir

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- Messe no. 2 pour les sociétés chorales	27.022
Lotti: Missa in a a 3 voci	✦40.830
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Gemischter Chor a cappella / Mixed Choir a cappella

Bruckner: Messe ohne Gloria und Credo	40.141/60
- Messe für den Gründonnerstag	40.141/70
Doppelbauer: Missa brevis	92.035
Haydn, J. M.: Missa Sanctae Crucis MH 41	✦50.312
Isaak: Missa paschalis	1.612
Kalliwoda: Missa a 3 voci / Coro SAM	27.039
- Missa in a	27.026
Monteverdi: Missa in F	40.671
Palestrina: Missa ad fugam	1.609
- Missa Ave regina coelorum	27.013
- Missa Papae Marcelli	92.092
Rheinberger: Messe in d op. 83	50.083
- Messe in Es zu 2 Chören „Cantus Missae“ op. 109	●50.109
- Messe in F „In honorem Sanctissimae Trinitatis“ op. 117	50.117
- Messe in G „Sanctae Crucis“ op. 151	50.151
- Messe in a „Missa in omnium sanctorum“ op. 197	50.197
Scarlatti, D.: Missa brevis quatuor vocum	✦40.699
Spohr: Messe in C op. 54	91.240
Swider: Missa minima	27.029
Vaughan Williams: Mass in g minor	40.655

Gemischter Chor und Orgel / Mixed Choir and Organ

Albrechtsberger: Missa in D	✦40.67
Buxtehude: Missa brevis BuxWV 114	36.0
Dvořák: Messe in D op. 86	●40.6
Eberlin: Missa in contrapuncto in g	
Franck, C.: Messe in A op. 12	
Frauenberger: Missa a 3 voci / Coro SAB	
Gounod: Messe brève no. 6 aux cathédrales in G	
- Messe brève no. 7 aux chapelles in C	
Haydn, J. M.: Missa pro Quadragesima MH 551	
- Missa Quadragesimae MH 552	
- Missa Tempore Quadragesimalis MH 553	
Janca: Missa de Angelis (Credo III)	40.642
Langlais: Missa misericordiae / Coro STF	35.301
Liszt: Missa choralis S 10	●50.159
Monteverdi: Messa a quattro voci	50.192
- Missa in illo tempore	40.650
Mozart, L.: Missa brevis KV 1	40.698
Palestrina/Bach: Missa brevis	●✦40.649
Rheinberger: Messe in f	40.687/45
- Messe in E „Miserere“	
Rossini: Petite Messe	
Scarlatti, D.: Messa	
Schnizer: Missa in	
Schumann: A	

Gemischt Chor und Streicher / Mixed Choir and Strings

Calderone: Missa	40.680
- Missa	10.208
- Missa	27.042
- Missa	✦27.012
- Missa Nr. 1	40.601
- Missa de Deo in B. Missa Nr. 7	40.600
- Missa KV 49	40.621
- Missa	40.622
- Missa KV 140	40.623
- Missa KV 192	●40.624
- Missa KV 194	●40.625
- Missa in B KV 275	40.629
Schubert: Messe in G, [2 Tr, Timp] D 167	●✦40.675
- Messe in C, [2 Ob (Clb), 2 Tr, Timp] D 452	40.658

Gemischter Chor und Orchester / Mixed Choir and Orchestra

Bach, J. S.: Missa F-Dur BWV 233	31.233
- Missa A-Dur BWV 234	31.234
- Missa g-Moll BWV 235	31.235
- Missa G-Dur BWV 236	31.236
Beethoven: Messe in C op. 86	40.688
- Missa solemnis op. 123	40.689
Biber: Missa Alleluja a 26	✦40.679
- Missa Sancti Henrici	40.676
Cherubini: Krönungsmesse in G (1819)	40.087
Diabelli: Messe in Es op. 107	23.007
Dvořák: Messe in D op. 86	40.653
Franck, C.: Messe in A op. 12	40.646
Hasse: Missa in d (1751)	✦40.663
Haydn, J.: Missa in hon. BVM in Es. Missa Nr. 4 (Gr. Orgelsolom.)	40.603
- Missa Cellensis in hon. BVM in C. Missa Nr. 5 (Cäcilienmesse)	40.604
- Missa Sancti Nicolai in G. Missa Nr. 6	40.605
- Missa Cellensis in C. Missa Nr. 8 (Kleine Mariazeller Messe)	40.606
- Missa in tempore belli in C. Missa Nr. 9 (Paukenmesse)	40.607
- Missa St Bernardi de Offida in B. Missa Nr. 10 (Heiligmesse)	40.608
- Missa in angustis in d. Missa Nr. 11 (Nelsonmesse)	40.609
- Missa in B. Missa Nr. 12 (Theresienmesse)	10.610
- Missa in B. Missa Nr. 13 (Schöpfungsmesse)	611
- Missa in B. Missa Nr. 14 (Harmoniemesse)	512
Haydn, J. M.: Missa Sanctae Ursulae MH 546	
- Missa Sancti Hieronymi MH 254	
- Missa Sancti Leopoldi MH 837	
- Missa sub titulo Sanctae Theresiae MH 7	
- Missa sub titulo Sancti Francisci Seraph	
- Missa Sancti Joannis Nepomuceni M	
Heinichen: Missa Nr. 9 in D	
Herzogenberg: Messe in e op. 8	10.020
Holzbauer: Missa in C	30.501
Hummel: Messe in B op. 7	40.664
Mozart, L.: Missa solemn	27.008
Mozart: Dominicusm	40.613
- Waisenhausmesse	40.614
- Trinitatismesse	40.615
- Spatzenmes	40.626
- Credomes	40.616
- Missa in	40.627
- Orgel	40.628
- M	51.262
-	40.618
-	40.619
-	51.427
-	27.036
-	40.645
-	50.169
-	●✦40.648
-	✦27.071
-	27.044
-	40.674
-	40.678
-	✦40.683
-	27.069
-	27.028
-	40.656
-	●✦40.675
-	40.643
-	40.657
-	40.658
-	40.659
-	40.660
Zelenka: Missa Gratias agimus tibi ZWV 13	✦40.644

Requiem-Vertonungen / Requiem settings

Campra: Requiem	21.004
Cherubini: Requiem in c	40.086
Fauré: Requiem (Konzertfassung, 1900)	27.312
- Requiem (Version für kleines Orchester, 1889)	27.311
Garcia: Requiem in d (1816)	23.008
Gounod: Messe funèbre	27.090
- Requiem in C op. posth.	27.315
Haydn, J. M.: Requiem in c M	50.321
Kraus: Requiem VB 1	0.663
Lachner, Fr.: Requiem in f c	7.301
Mozart: Requiem KV 626	76/50
Rheinberger: Requiem in b	1.060
- Requiem in Es op. 84	784
- Requiem in d op. 194	
Suppè: Missa pro defunctis	

● = auf/on Carus CD ✦
 (:): Alternativbesetzungen/alternative scorings, ... ad libitum, ...

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